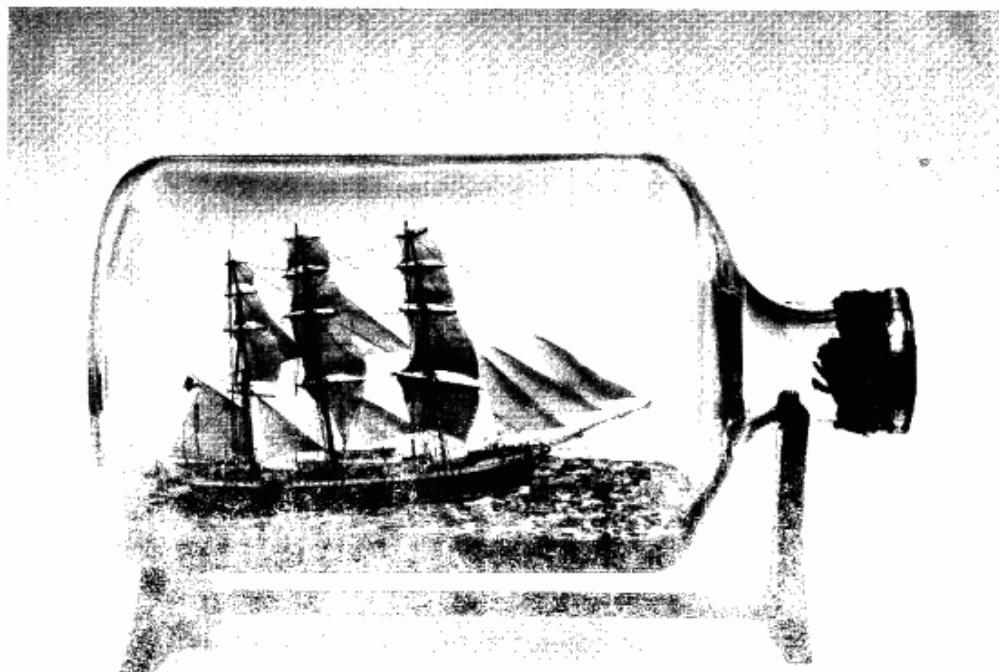


1988

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JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA



THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

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MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For membership application, please write the Membership Chairman - Steve Hahn, 252 Poskus St., Stoughton, MA 02072, USA. Annual dues are \$12.00 for both North American and overseas members.

ARTICLES and PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the Editor at 3 Dexter St., Newburyport, MA. 01950, USA. Please note the address change. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission is the second month of each quarter.

Jack Hinkley, President
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Don Hubbard, Assistant Editor
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Saul Bobroff, Technical Operations

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PLEASE NOTE: This is
the last prorated dues,
to bring us to a one time
a year renewal for all
members by June 30, 1988.
With the next issue, all
dues will be due. Thank
you for your cooperation.



ABOVE AND COVER - Gil Charbonneau's magnificent JOSEPH CONRAD.
At 7" by 11", this was the largest model displayed at the Conference.

The Bottle Shipwright

Volume 6, Number 1

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WEST GERMANY Further congratulations are also due to Leon Labistour, who has finally succeeded in reopening SEASCAPE as a museum and exhibit to the public. This has been a long term project and one he is certain to be glad to have behind him.

Apologies are due to the French Association and the editorial staff of ROSE DES VENTS. Though the association was originally founded in Marseille, the current address of the magazine, in Meriel, is entirely across the country. Your editor, in his ignorance of geography, published their address in the last issue including Marseille. The correct address is: ASSOCIATION BATEAUX EN BOUTEILLES, 21 La Chataigneraie, 95630 Meriel, FRANCE.

Congratulations to Howell Thomas, who has formed a California chapter of SIBAA. Local chapter members meet every first Wednesday evening of each month at the Los Angeles County Museum of Natural History, 900 Exposition Boulevard, Los Angeles, CA. 90007. Other members wishing to join Howell and his group are invited to contact him there.

Ever active, Bob de Jongste's Holland chapter of the European Ships in Bottles Association just finished a TV show. Supervised by Hans de Haan, the five members appearing were at the studio from noon until 10 in the evening, and all for a six minute appearance. However, the next time, in 1990, during "sail Amsterdam", Bob hopes they will have a full hour of miniature ships and models.

SIBAA will be represented again this year as part of the Bostonian Society's role in Boston's Harborfest, June 30th and July 1st through 3rd, at the Old State House in Boston. This is an informal presentation to the public. At this point, Ralph Preston and your editor will be manning the table there. Local members, and any who might be passing through Boston at this time, are most welcome to join us.

FROM THE PRESIDENT

MARY ROSE, VASA, gunboat PHILADELPHIA, federal gunboat CAIRO and many more old ships have had one thing in common: they rested on the sea bottom, presumably lost forever. Not so! Many have been discovered and their remains have been raised to provide information about early ship construction and life at sea that would otherwise never have been known.

Now it is happening here on the Great Lakes. Two U.S. Navy ships that sank in a violent line squall on Lake Ontario in 1813 have been found in a remarkable state of preservation in 293 feet of cold dark water. They are on their bottoms with masts erect with many pieces of arms and equipment in place, just as they were when the ships sank. The bones of some of the sailors may still be near the ships and these, when raised to the surface, will be sent to Arlington Cemetery for burial. The ships, when raised, will be placed in a large park area in Hamilton, Ontario, Canada. Twenty-six hours of video tape and eighteen thousand slides have been made of the "Ghost Ships". This spring, divers will visit the ships for the first time, to begin a feasibility study which will, one day, result in bringing these two ships to the surface again.

I find it exciting and if you would care to join in the excitement and making of history, you can become a member of the HAMILTON/SCOURGE Project by writing to Ms. Christel Vanags, Education Officer, Hamilton/Scourge Project, City Hall, 71 Main St. West, Hamilton, Ontario, Canada L8N 3T4. A regular membership is \$10.00 per year, and includes a newsletter, which will keep you in touch with the project. A wonderful book entitled "The Ghost Ships of the War of 1812", by Emily Cain, is available and contains not only great photos of the ships but a good history of the War of 1812 in the Great Lakes area and the histories of these two ships in particular. A survivor of the event tells what happened aboard SCOURGE on the night she sank and what happened afterward. Exciting reading out of the past! We all share an interest in ships of all kinds, historic and otherwise, and here are two more old ships that are still making history, perhaps someday to provide future ship bottlers with fresh subjects for models and details of ships of this era.

Jack



Decals and patches for the Ships-in-Bottles Association of America are available from JIM DAVISON, 1924 Wickham Ave., Royal Oak, Mich. 48073. Please send check or money order. Please make checks payable to James H. Davison.

The 4" embroidered patches are \$3.00 each and the 3" decals with easy-peel backing are \$1.25 each, or 2 for \$2.00. Jim has also just developed a 3" metal badge with our emblem, available for \$4.00

EDITOR'S NOTES

As well as to Jack's characteristic energy and dedication in pursuing a project, we are also indebted to friends in Germany for the larger contributions to this issue, and to Bob de Jongste who kindly forwarded Freido Flossner's article and added contributions of his own to the question of early ships in bottles. To them I will apologize in advance for my rough translation of the German, if there are any glaring mistakes. It is a humbling experience to realize the great difference between reading another language for one's own information and actually translating accurately for publication. My memory of cases in German had become very rusty indeed Klaus Reuter's article was much easier, and will, I think, be a delight to all our readers.

The bibliography in this issue makes no claim to being comprehensive. There are undoubtedly dozens of sources missed, and probably some mistakes in the ones noted. Corrections and additions will be most welcome. If you have any, please note as much information as possible; author's full name, title, city and name of publisher and date are the usual basics for a book notation. Excerpts and magazine articles should include issue number, date and pages numbers as well. As you can see, this information is missing in some cases listed here. My thanks go to Dr. Appleford, whose work was the foundation for this bibliography, and to Bill Westervelt, whose update supplied much of the new information.

As promised in the last issue, there is a summary of our Boston meeting last October. The results are nowhere near as grand in the retelling as I'd hoped. The problem is best summed up in by a quote of Saul Bobroff's: "You just had to be there!" This is all too true, but I hope these few pages convey something of the good times and experience of these days. At this point, I know of no other plans for any event on this scale for '88. Again, if you have any ideas or proposals, please pass them on to Saul Bobroff, 31 Washington St., Beverly, MA 01915.

This will be our last issue with pro-rated dues. With the next issue (which I sincerely hope to see out to you close on the heels of this one) all members will be on a once a year renewal. As this time approaches, the question of the amount of dues comes up. Some of you have written in on this subject, sometimes at length, and I would like to hear from more of you on it. My thanks to Steve Hahn, we are in good financial health, but with the rise of postage now, and increase in the size of some issues, such as this one, we may have to plan for the future. Let me know what you think.

My apologies to all of you for the delay in getting this issue to you. With Don Hubbard's help on some fine articles for the next, it should not take nearly as long. But now the season has stretched into the spring, or New England's miserable excuse for that season, and the summer is around the corner. I hope you all have had a good winter's work in your shops behind you and can look forward to some productive hours around the many other activities in the warmer days ahead.

Good Bottling,





WING ON WING
The Ghost Ships of Lake Ontario
by Jack Hinkley

A few years ago I brought an empty 2.25 liter Scotch bottle home from St. Andrews, Scotland and stowed it away, knowing that someday a ship, or ships, would go into it. The bottle was too large, in my mind, for just single ship. It is tall and fairly narrow across the barrel, not the right proportions for a single ship.

The March 1983 issue of NATIONAL GEOGRAPHIC came out with a story of the Ghost Ships of the War of 1812 and I knew here was the opportunity to put two ships into one bottle. I didn't move on it immediately, but began to plan my attack. Accompanying the article was a painting of the two ships becalmed, with sweeps out, on the evening before they capsized and sank. I decided to recreate this painting in my bottle. Also in the article there is a very fine painting of SCOURGE as she lies on the bottom of Lake Ontario. Paintings should not be used as guides for models because the painting shows what the artist sees, which is not always the way the object he was painting appeared. I thought perhaps the GEOGRAPHIC painting of SCOURGE might have been made from photographs and might, therefore, be acceptable as a guide for a model. I telephoned a dentist in Burlington, Ontario, whose efforts had first located the wrecks, to see if this assumption were true, and he verified it. He felt the painting would be acceptable as a guide for building a model. I was off and running, especially since the article gave me the length and beam of both SCOURGE and HAMILTON. Using a scale of 1mm=1foot, I started with SCOURGE.

SCOURGE and HAMILTON were part of a U S Naval squadron which, on August 7, 1813, was attempting to engage a British force on the western end of Lake Ontario, about 15 miles offshore of Port Dalhousie. There was little wind and the ships of the squadron had to employ sweeps almost all day to stay together. After sunset the squadron was still becalmed and about 0400 on August 8th a line squall struck the squadron with such force both SCOURGE and HAMILTON capsized and sank in 293 feet of water, where they are today. SCOURGE went over on her port beam end, but righted as she filled, and apparently sank straight down because she landed in an upright position on the lake bottom. About 1500 feet away, HAMILTON sank, apparently in the same way.

Both are in a completely preserved condition. SCOURGE stands with mainmast erect and foremast gone, but otherwise intact. Both masts on the HAMILTON are still erect. It appears both ships could be raised, repaired and sailed once again. The paint is in good shape and the wreck sites abound with artifacts still in very good condition. The bones of some of the unfortunate sailors who perished are still to be seen. The fine condition of the ships and the artifacts is attributed to the deep cold water and lack of currents.

Both ships had been commercial Great Lakes schooners, or tops'l schooners, before being converted for naval service. Because they often sailed into shallow bays, creeks or rivers, they were of shallow draft. Because of the lake weather and winds, they carried large amounts of sail. This combination made them "tender", or very poor

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and difficult to sail. The guns that were added increased the potential for disaster. One survivor had predicted disaster, and a watery grave for the sailors.

SCOURGE was originally a British ship, built at Niagara, New York, in the fall of 1810 by Asa Stannard, and launched May 1, 1811 as the schooner LORD NELSON. She was 60 feet long overall, 57 feet on the deck, with a beam of 20 feet and drew about 9 feet. She was owned by James Crooks, a Scottish immigrant. She was captured in 1812 by the USS ONEIDA and Captain Woolsley (ONEIDA) placed her worth at \$3,500.00. On October 6 she was purchased by the Navy for \$2,999.25. As a matter of interest - James Crooks, her owner, sued the United States Government for 1,000 pounds immediately after her capture in 1812. In 1927 the government settled \$15,540.63 between 25 heirs out of over 100 claimants. Also as a matter of interest - when the LORD NELSON was captured, the belongings of a new bride, Mrs. McCormick, were aboard. Captain Woolsley, as an act of chivalry, attempted through the war to return these to her, but never succeeded.

HAMILTON was built at Oswego, New York, by Henry Engle and launched in 1809 as the schooner DIANA. She was 75 feet long overall, 73 feet long on the deck and had a beam of 20 feet. She was owned by Matthew McNair and Daniel Hugunins, merchants of Oswego. She was purchased by the Navy on October 8th, 1812.

Both ships were renamed by the Secretary of the Navy on November 6, 1812. SCOURGE was commanded by Sailing Master Osgood and was manned, under ordinary circumstances, by 45 seamen. On the night she went down, she had 33 seamen, 1 marine and 26 ordinarys aboard. She was armed with eight 6 pounders and two 4 pounders. HAMILTON was commanded first by Lt. McPherson and later Walter Winter and was normally manned by 52 seamen. On the night she sank, she had an additional 53 ordinarys and 9 marines. She was armed with ten 18 pounder carronades and a long 12 pounder pivot gun amidships.

At the outset I began a search for a book by James Fenimore Cooper called Ned Meyers; Or a Life Before the Mast, first published in 1843, with two other printings both here in the United States and abroad. Why this particular volume? Ned Meyers was one of the nineteen who were the only survivors out of the more than 150 souls aboard the two ships on this fateful night. He provides an eyewitness account of the events leading up to and including the tragedy. Some of the information from this book was instrumental in helping Dr. Nelson locate the ships. To date, I have not been able to turn up an actual copy of the book, even with the help of professional book searchers. But I did find it recorded on film at the Hillman library at the University of Pittsburgh and was able to make copies of the passages with information I felt would help me with my project. I have incorporated these copies of the book pages and cards describing the two ships in the stand that supports the bottle.

With the NATIONAL GEOGRAPHIC painting as a reference, construction of the SCOURGE was relatively easy. The paint scheme was described in a newspaper article by the NATIONAL GEOGRAPHIC photographer who went down to photograph the ship. I turned the gun barrels, spars and sweeps on my Dremel. I used halves of poppy seeds

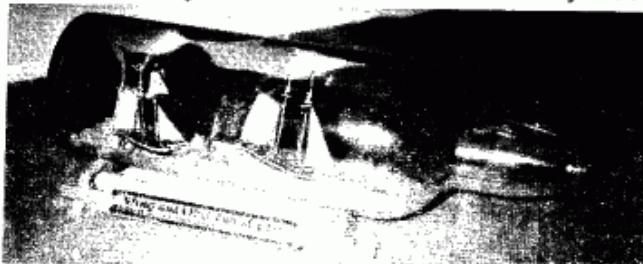


to represent cannon balls in the racks at each gun and under her bowsprit, I placed a tiny Lord Nelson figurehead.

HAMILTON was not so easy. All I had to go on was a side sonar scan, enhanced by an artist, from the magazine article. I consulted Chappelle and other sources on ships of the same period, and Ned Meyers' account to try to bring HAMILTON into focus. From these sources, I proceeded to build her as I felt she must have appeared. I worried about this for some time. Turning out her parts was similar to the work on the SCOURGE and eventually all was finished. Under her bowsprit I nestled a tiny figurehead of Diana.

My project led me to interesting places. I took my ships along to a local Rotary Club for my usual "dog and pony show" and one of the Rotarians put me onto the man who invented the underwater camera that was used to take over 1900 shots of the ships. The inventor put me onto the SCOURGE/HAMILTON Project in Hamilton, Ontario, Canada. I became a member of this organization and they put me onto a lady who wrote a book about the Ghost Ships of the War of 1812. I have since spoken to this author and gotten a copy of her book, which contains a history of the ships and a multitude of pictures of the ships as they lie on the bottom of Lake Ontario. Did I come close with my reconstruction of the HAMILTON? The two inside cover pages at the back of this book have an accurate drawing of the HAMILTON, and I can tell you I didn't miss by much!

Using blue modeling clay, I tried to depict a long swell in the bottle as the waters of Lake Ontario would have appeared in a flat calm. First I got SCOURGE in place and repeated the process for HAMILTON. Both vessels are sailing "wing on wing" and have their sweeps out. The fore and main sheets hang limply over the rails and the sails are in a slatted condition, representing the lack of breeze. A herd of seagulls lingers over and around the ships, looking for handouts (Don Hubbard had shown me how to make the seagulls only this past spring). The job was done on August 7, 1987, and as I was making the title board - "WING ON WING - AUGUST 7, 1813" it suddenly struck me that it was almost exactly 174 years, to the hour, since the scene I had just recreated had actually occurred.



And that is my own SCOURGE/HAMILTON project. A labor of love - seven months. The other SCOURGE /HAMILTON Project, the one in Ontario, Canada, is not finished yet. When it is, the two ships will be raised and placed in a large park on a site

already picked out by the organization. The remains of the hapless sailors who lost their lives so many years ago will be properly interred in the National Cemetery, in Arlington, Virginia.

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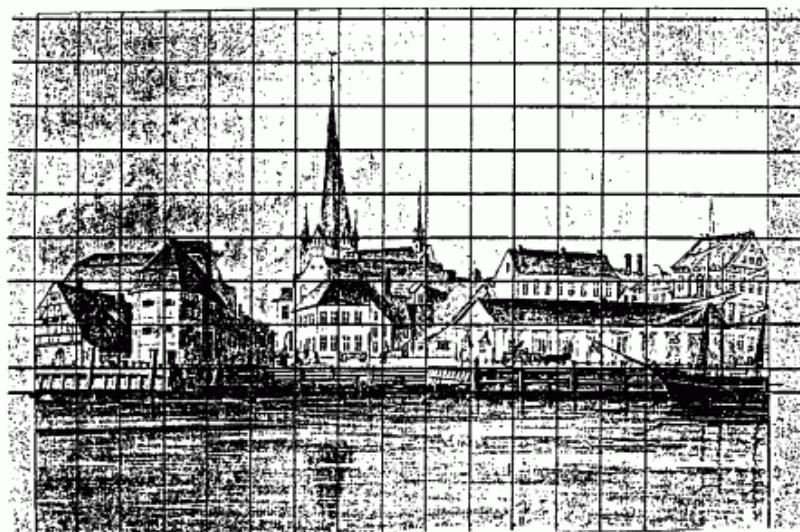
HOW TO BUILD A HARBOUR

By Klaus Reuter
Munich, West Germany

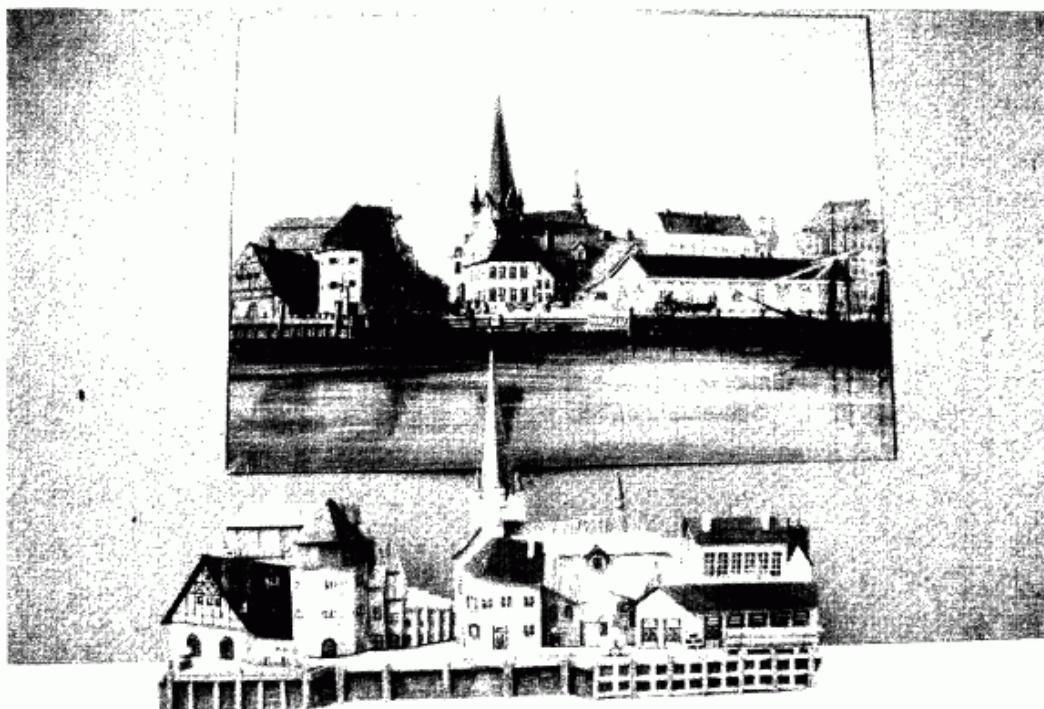
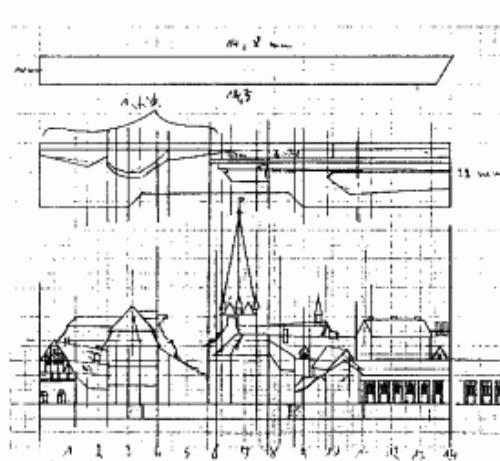
In constructing a harbor scene, I took some pictures to show how it was done, and to share with the Ships in Bottle Association of America.



I took the picture, an aquarell, painted in 1852 by Burmester, showing a harbor scene from Kiel, the old harbor town in Schleswig-Holstein (Northern Germany). Then I drew the plan, part I:

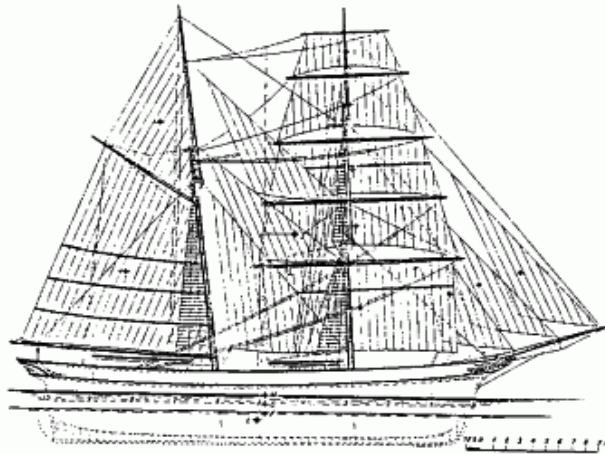


..... and part 2.





The harbor is built of 178 handmade pieces. I tried to give it the same colors (pastell) as the historic painting, which can be seen in the "Landesbibliothek Kiel", the public library of Kiel.



Schonerbrigg "Paul Emil"

Eiche

1863 gebaut bei Chr. Lør. Bock, Kiel

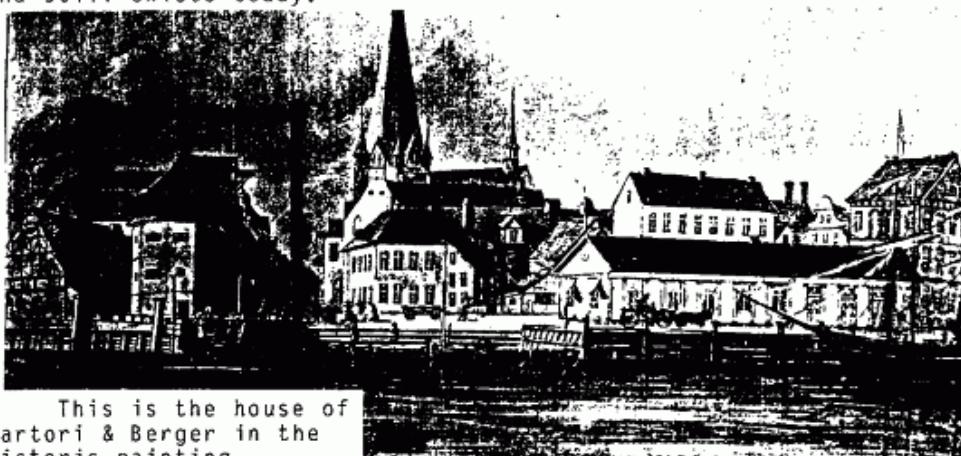
Korr - Reederei Sartori & Berger, Kiel

83 $\frac{1}{2}$ Comm. - Lst

168,24 BRT 159,84 NRT

1881 verkauft nach Dänemark

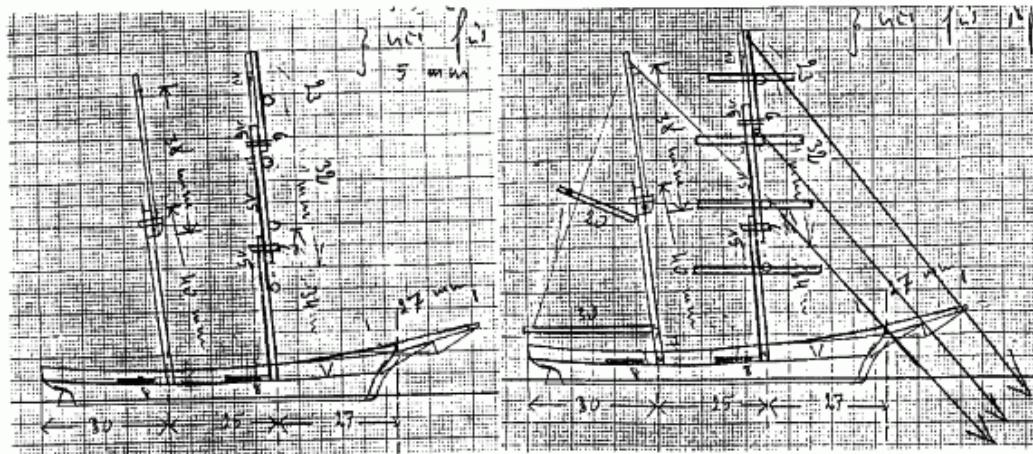
The ship I chose for the scene is the hermaphrodite brig "Paul Emil", which was built in 1863 for the ship owner Sartori & Berger, of Kiel, and still exists today.



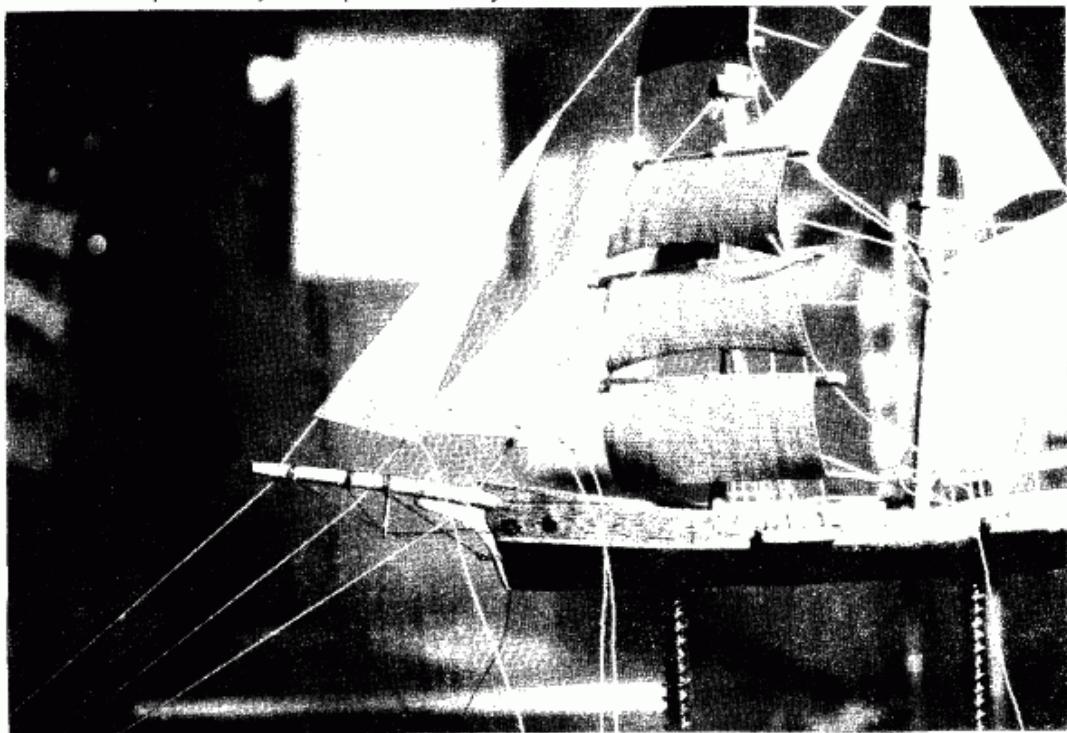
This is the house of Sartori & Berger in the historic painting.



These are plans for the ship.



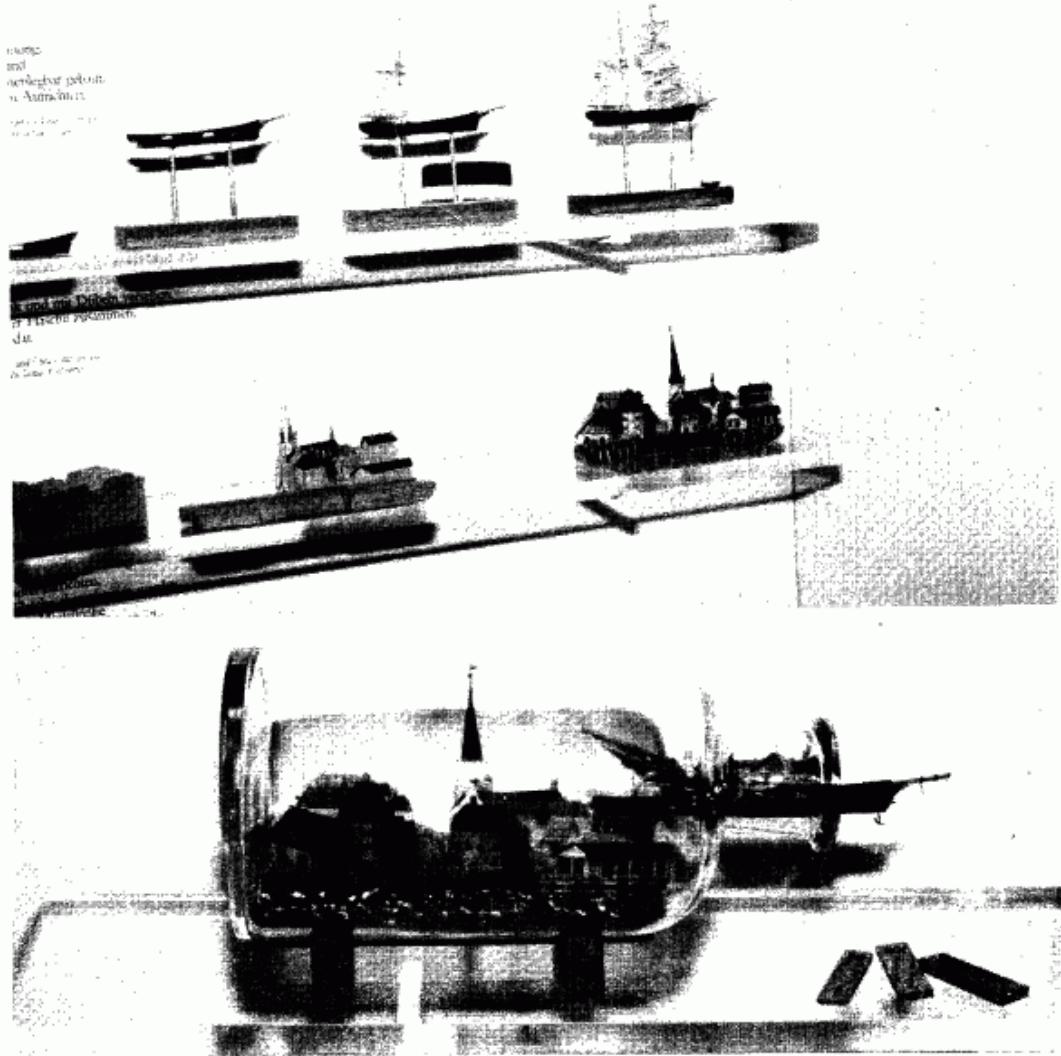
The hull is made of ebony, maple, mahogany and beech. The woods are left unpainted, and polished by hand.



The project was made for the "Deutsches Museum in Munchen (Munich, Germany) and has been exhibited in the department of Marine Navigation since November, 1986.

The intention was to demonstrate to the visitors the steps from the plain piece of wood to the ready ship in the bottle.

eines Flaschenschiffes





There are different opinions on how to build a ship in a bottle: the ship, without surroundings, or with blue water, or simply with a lighthouse, or with a harbor scene. I prefer the last type, and think people really like to see it.

oo

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with additions from the SIBAA membership

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Mattson, Philip. HOW TO PUT SHIPS IN BOTTLES, Model Ship Builder, Vol. IX, nos. 49 & 50, Sept./Oct., Nov./Dec. 1987  
Hand, Charles A. MODELING THE SPRAY IN A BOTTLE, Model Ship Builder, Vol. X, no. 51, January/February 1988

The following are titles with incomplete information, from an update by Dr. Appleford, forwarded on by Bill Westervelt:

Binder, John. HOW TO MAKE A SHIP IN A BOTTLE  
Berdemmen, Charles, & Johnson, William. BEGINNER'S HANDBOOK OF WOODCARVING  
Fourst, \*\*. ART OF WHITTLING  
Leeming, \*\*. MODELS ANY BOY CAN MAKE  
Stapleton, Marjorie. MAKE THINGS SAILORS MAKE, 1980  
Zwochy, \*\*. CREATIVE Hobbies  
Boyd, \*\*. SHIP MODELS  
Tredez, Denise. THE LITTLEST PIRATE. (Children's book on ships in bottles)



**ORIGINS OF SHIPS IN BOTTLES, NOTES ON RESEARCH**  
Research by Bob de Jongste, the Hague, Netherlands,  
and Friedo Flossner, Jena, East Germany  
Edited from correspondence



Similar to Bill Westervelt's inquiries here in the U.S., Bob de Jongste asked European members for information on early models. The following information from Germany was assembled by Friedo Flossner in response, and he was kind enough to loan the pictures here. These results are among the most substantial on understanding the origins of early work in bottles we've been able to publish so far. Though these do not include any ships, they establish definite types of bottle models with firm 18th century dates.

In Germany there are two names for early models which do not easily translate in English. The first is "Eingericht", which, roughly translated, means "erected inside". The other is "Geduldsflaschen", which is a combination of "Geduld", meaning "patience" and "Flaschen", meaning "bottles".

As already noted (by Bob in BOTTLE SHIPWRIGHT 1/87), early models in bottles, especially in Southern Germany, were often of religious subjects. One such example is this picture of a "false" bottle model of the crucifixion, which Bob received from the Vatican. The delicate miniature figures are protected by the glass dome, but little attempt has been made to suggest any "mystery" over

how the arrangement came to be under glass. This is like modern floral arrangements, which are simply protected from dust and damage by a glass covering, but it may be possible early models were inspired by examples such as this.

The crucifixion is one of the prevalent themes in religious early models. One example is this 0.2 liter bottle from the collection of Ludwig Hirschberg, a collector and expert on subject from Hamburg, who Friedo Flossner contacted. Purchased in an antique coin shop, this early model, all constructed of unpainted pine, shows the Cross and symbolic tools of the

- 16 -





Passion: a spear, knife, hammer and a ladder. The simply hewn out boughs, not unlike lillies, may allude to the Resurrection.

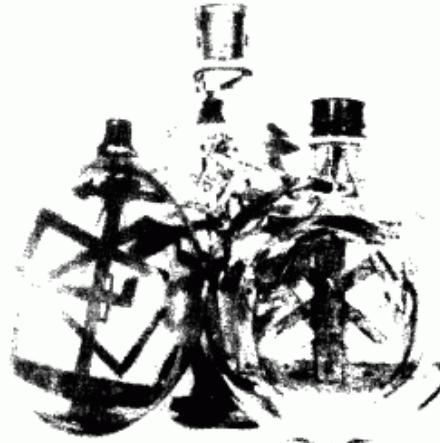


Another of this type here in this 1.5 liter bottle, again shows the cross with symbols of the Passion (lance, hammer, tongs, and daggers stuck into a block) as well as other symbolic additions; in the foreground is a pair of dice. Note the stopper is locked with tasseled cross pieces.

In his research, Freido often turned to sources on folk art. The importance of this can be seen in comparing these two crucifixions with the one from the Vatican. The Vatican piece is the work of an accomplished woodcarver. The figures are skillfully and delicately made. This craftsmanship is the primary interest of the piece and the glass enclosure is of less importance. In contrast, the representations of Christ and Mary in the 1.5 liter bottle are cut out of post cards (complete with postage marks!) and glued in. Without denigrating the skill of the latter craftsman, it is evident the arrangement's overall presence in a bottle is of greater importance than attention to any of the individual pieces. Similarly, three "Eingerichten", again from Herr Hirschberg's collection, show constructions which are primarily designed to make the viewer wonder how they got into the bottle in the first place. Because of this simplicity,

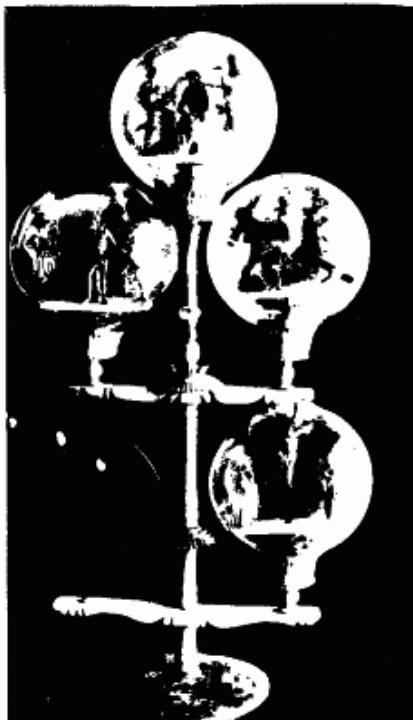
examples such as these would be more readily classified as folk art.

Not all were as primitive. The following work, with four (originally five) glass globes on a bone stand, shows delicate carving on the stand and careful shaping of the wooden figures. In the globes are Stations of the Cross: the crowning with thorns, the flagellation, bearing the Cross and the crucifixion. This piece, which has an overall height of 28 cm. and width of 11 cm., is in the Werstenfelser Museum and firmly dated in the 18th cent. But even this example is still considered folk art; Freido found this in BERCHTESGADENER VOLSKUNST [Folk Art of Berchtesgaden].





by Manfred Bachmann, VEB, E. A. Seeman Verlag, Leipzig.



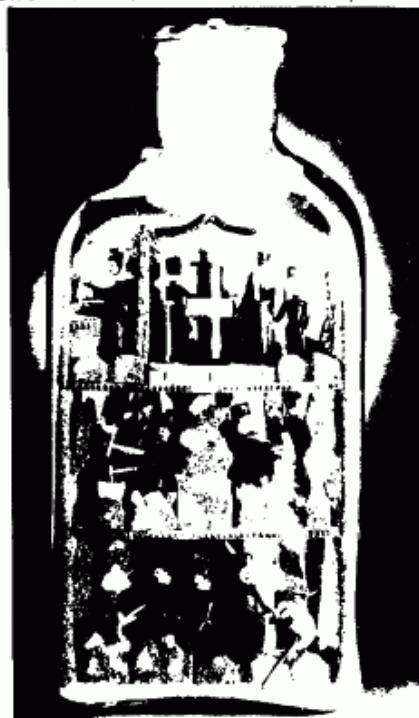
His research into folk art revealed something of the early craftsmen. From GRUNDSITZ DER SACHS. VOLSKUNST ([Foundation of Saxon Folk Art], 1933, First edition published by Carl Richter, Leipzig, 2nd edition, by Walter Frenzel) there is clear attribution of early bottle work to miners in that area. A 1786 article in Neues Geograph. Magazine [New Geographic Magazine] by Johann Ernst Fabri, quoted in this book, attests to the wide popularity of the miner's work and that their models were even sold abroad. Fabri's article was also mentioned in DEUTSCHE VOLSKUNST ([German Folk Art] Saxon, Adolf Spamer, published by Hermann Nachfolger, Weimar) as well as the observations of E.J. Merkels, in his Atlas:

"Later kinds of craft work were done with such individuality and skill that it was supposed the bottles must have been blown over the model. But all the pieces of the model work are individually passed through the

narrow neck with special tools, assembled in the same arrangement and fastened together with glue. Then the stopper would be twisted in, and customarily had a couple of cross pieces and a padlock. When all was done, the hollowed out stopper would be filled with wood and painted over. One can move all the figures, through the same holes used by the painstaking builders to work in the precious and wonderful mechanisms into the bottle."

This last part is a reference to a "turning vane" type of model the miners excelled in building. By turning on an axis in the bottle, all the figures in bottle could be made to move, like a clockworks.

It is natural that the subjects chosen by the miners for their non-religious themes in bottles would be taken from their own occupation.



This is an excellent example, showing three levels of a mine in operation.



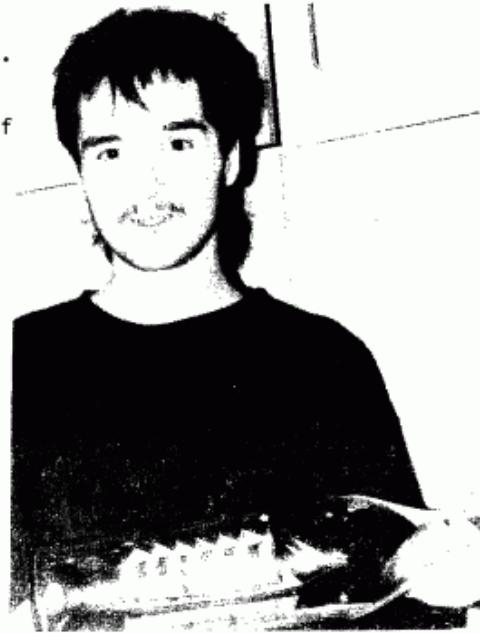
Not all profane themes were mining scenes. Here is an interesting example in the National Museum of Munich, showing a bridal bed. Freido's notes also mention three bottles in the Kreishei-matmuseum Dennin/Mecklenburg with views of the town of Demmin, along one bottle model of a sailing ship.

This research fills in a bit more of the picture of the origins of ships in bottles, or at least the kinds of bottle work from which they were probably derived. Though ships have since far superceded these earlier subjects in popularity, it seems unlikely ships in bottles could have had an earlier beginning than the works of the German miners, or even a parallel development. As Ludwig Hirschberg wrote, "The 'Enigericht' is in no way of maritime

origin. But neither were the miners the first to put art works in bottles. It cannot be ascertained exactly when scenes were first put in bottles; dating sometime from the first half of the 18th cent.".

Freido has also extensively contacted museums in his country about their collections. If you would like further information concerning these collections, which he notes are limited, you may wish to write to him;

Freido Flossner  
CDR 6900 Jena  
Leo Strasse Str. 15,  
GERMAN DEMOCRATIC REPUBLIC



He is pictured here with one of his models, of the 7 masted schooner JOSEPH LANSON (possibly THOMAS LAWSON?).



1987 SIBAA CONFERENCE  
BOSTON, MASS  
Summary, by Alex Bellinger,  
Newburyport, Massachusetts

As most of you have read, we held our first SIBAA Conference last October. Unlike previous ship in bottle events, most notably the Star of India exhibit in 1982 and the two International Expositions in Japan, this event focused on the exchange of ideas and information more than the display of ships in bottles.

But fortunately, we did have two displays as well. Six members, Don Hubbard, Jim Davison, Frank Skurka, George Pinter, Gil Charbonneau and Ray Handwerker, kindly lent models for a month long display at the Constitution Museum. For our informal display, in the meeting room, nearly all members attending brought samples of their work with them. It was a fascinating experience to see all the differing styles, techniques and ideas as the members' models were set up on the tables on Friday evening, at the Conference's opening reception. These models helped "break the ice", as we met one another, most of us for the first time.

But in view of the Conference's basic premise, the exchange of ideas, we were fortunate to have the speakers we did. Don Hubbard, Gil Charbonneau, George Pinter, Ralph Preston and Frank Skurka, all accomplished ship in bottle builders, brought a wealth of experience and achievements to the meeting's agenda. Don, the founder of SIBAA and this magazine, opened the technical discussions on Saturday with a summary of the beginnings of SIBAA, some background on some of our fellow organizations around the world, and the story of the wild experience he had setting up the San Diego exhibit in 1982. With his slides, Don also presented a sampling of the finer ships in bottles he has come across through the San Diego show, his years as editor of BOTTLE SHIPWRIGHT and the correspondence with members here in the US and abroad. Through the presentation of the slides, and with a few of his own work, he pointed out simple artistic touches he has learned that help make a ship in a bottle a good one.

Gil Charbonneau, a well known professional ship in bottle builder, followed Don in the morning's technical presentations. Gil has paid a great deal of attention to the older, traditional ship in bottle, the kind associated with sailors' work from the last century, and has studied examples for information for his own work. Though clearly not imitations of these older models, Gil's ships in bottles show respect for the traditions that have inspired us today. Most of his models are in large, carefully selected antique bottles, appropriate to the classical ship in bottle. In his study of older models he has learned about the materials and techniques of the seamens' works, and what will not last well through time. Because of the limited materials available, the 19th century craftsman would use whatever was at hand, including tar to seal the bottle, and even his own blood for glue. Because he has seen the putty deteriorated so often in older models, Gil developed a unique way of creating a plasticine sea. By heating the plasticine, he can blend the colors, smooth out the sea and get a better bond to the glass. Before sealing a completed bottle, he also pumps the air out of the bottle, creating

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a near vacuum, to help preserve the model and sea. For the models themselves he takes advantage of modern tools and the greater variety

of materials available to the craftsman today to produce finely made, faithful replicas of the ships. While respecting the tradition from which we came, and making models which are a sincere echo of the past, Gil sees no reason why the modern ship in bottle builder should not make the most of better materials and tools to produce more carefully made and longer lasting models.



Ray Handwerker looks at George Pinter's work while Don Hubbard speaks (center) with Bob Campbell. Al Daly is in the background.

George Pinter, an accomplished painter and graphic artist as well

as ship bottler, continued the technical sessions after lunch with examples of finer detailing. Good detail adds life and interest to a ship in a bottle, and George feels it is important to make these as lifelike as possible. With a well organized slide show, he presented a few examples of common details he has mastered. Starting with a picture of all materials necessary to complete each project and following the job through step by step, he explained how to make lifelike figures, trees, buildings and even pilings for a wharf that look as if they were regularly immersed and dried out by the rise and fall of the tide. He also discussed his own final touch to the sea of each bottle. After the putty is well dried, he puts a thin coat of acrylic gloss over the surface of the sea, making it look wet and shining, like the surface of real water. George hopes to follow these presentations with a series of articles for publication here.

Ralph Preston, a professor of mathematics from Vermont, and an internationally respected craftsman and lecturer, concluded the day's talks. Self-dubbed a "modernist", Ralph builds his ships in bottles by doing most of the assembly, including rigging, of the model in the bottle, rather than the common practice of re-erecting a mostly completed model after one quick passage down the neck. He has developed his own tools for this challenging technique, and began his presentation with an explanation of the development and purpose of a few he had brought with him. His slide presentation covered the construction of his Viking ship, now in the Mariner's Museum in Newport News, his training ship EAGLE, which recently came to grief at the USS Coast Guard Academy Museum, and some of the figures and detail work for his current project, the whaler CHARLES W. MORGAN. Ralph's models are all built to high standards of research and ship modeling.



After the day's presentations, we enjoyed continuing the process of getting to know each other better over dinner. The first full day ended in high spirits and feelings of good fellowship.

On the next day, Frank Skurka's well researched and detailed standards for judging ships in bottles was discussed by the membership attending. Frank presented arguments for the necessity of establishing such a document for the fair recognition of ships in bottles. The contents of his paper specifically pertaining to evaluating ships in bottles was reviewed by the members, amended through discussion and adapted for this Association by vote. It is that form which was published here in the last issue. To Frank's credit, a copy of his complete standards were presented at a monthly meeting of the USS Constitution Museum Model Shipwright Guild as a basis for upgrading that organization's judging standards for their annual juried show. As this part of our meeting drew to a close, there was just time for a quick group picture, and our first conference came to an end.

I'd like to thank all those who contributed generously to this conference. Steve Hahn and Saul Bobroff did much of the planning and preparations. Our four technical speakers and Frank's research made up the real body of the meeting. SIBAA owes a debt of gratitude to the National Park Service, and the USS Constitution Museum for their cooperation and assistance. We are also indebted to members of the Museum Model Guild, particularly Bob Crowley, Ed Arini and George Kaiser for their generous support and guidance. And finally, to all who drove, flew and traveled by whatever means, to be in Boston that weekend. The active participation of all members there made it very much their own event.

Though modest in size, this meeting opened one line of possibilities for future SIBAA activities and events. Exhibits do more for public recognition, but can be expensive, especially for really suitable insurance. Spread throughout the country, opportunities to get together as members are few. But with the help of sympathetic organizations - which we found in the Park Service and the Museum - many things are possible. And if nothing else, this weekend did verify one long suspected thing; if you get a bunch of ship in bottle builders together, they're going to enjoy each other's company.



In front of the USS Constitution Museum - Parker Leney, Paul Fisher, Glenn Braun, Paul Widener, Ralph Preston, Al Daly, Jim Wortman, Saul Bobroff, George Pinter, Jack Hinkley, Don Hubbard, Peter Aird, Gil Charbonneau, Al Raso, Clyde Randwar, Bob Campbell, Frank Skurka, Ray Handwerker, Alex Bellinger. Absent - Gerry Gorycki, Steve Hahn and Jim Davison. The emblem held by Jack and Don was painted by George Pinter for this meeting.

FROM THE MEMBERS

CHRIS NAIR, Jabalpur, India, writes with good wishes to all members. He has left the army now and has a full time job which keeps him busy from 7:30 AM to 7:00 PM. His health is much improved, but no time for ships in bottles for nearly a year. As well as his job, and the time lost in hospital, he is now getting a house built, with plans to unpack completely in a new place.



BILL JOHNSTON, Langhorne, PA, kindly sent in this photo of a model of the revenue cutter JOE LANE, made by Walt Fredrickson, of Norristwon, PA. Walt was one of AL DALY's pupils in his SIB class (see B/S 3/87). Bill was rightly impressed with this first time effort - a credit to the new builder and his instructor!

RAY HANDWERKER, Spring Hill, FL, has started a model of the carrier USS HORNET, complete with a deckload of B-25's. He has joined the newly formed Suncoast Ship Model Society and, as it seems often happens, is the only ship in bottle builder aboard.

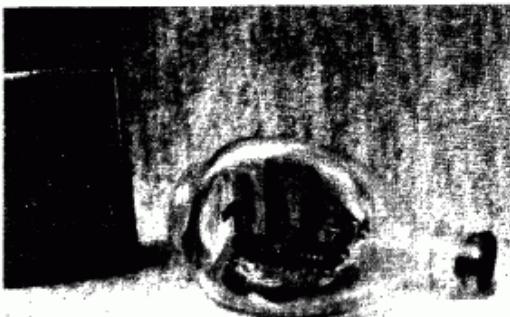
Congratulations to GEORGE PINTER, Halifax, MA, whose KATE CORY won first place in the SIB Category in the recent Annual Juried Show of the USS Constitution Museum Ship Model Guild. Your editor was again fortunate to win a second prize. George's scene from a whaler's deck also won an honorable mention. He has completed his major project, the model of the yacht 007, and will describe the experiences of this job in the next issue.

A vacation trip to Louisiana gave your editor a chance to meet JOHN CARBONELL of Morgan City. Pictured here in his workshop, John has a large display of his work on hand. He specializes in what he calls "Cajun bottles" - models of buildings and local scenes relating to the Cajun heritage of the area. Because of this work, he has



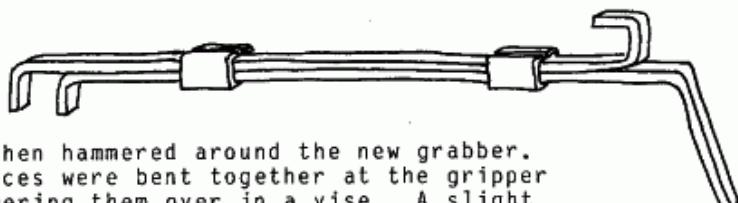
recently been invited to speak at a meeting of Cajun crafts workers. A native of the Gulf and a retired fisherman and contractor, most of John's vessels in bottles are the trawlers, tugs and shrimpers well known in the Gulf of Mexico.

DON HUBBARD's updated edition of his classic book, SHIPS IN BOTTLES is nearing publication. It will be similar to the first edition in appearance, but will include new appendices, such as Alternative Techniques, Hints for Better Building and New Tools to Build or Buy. Other additions are from SIBAA membership: plans from VIDAR LUND, a putty plunger from the late HAROLD GILE, a grabber tongs by PARKER LENNEY, the famous Hinkley Hinge, by our KAI CHO and even HUGH GORMAN's wonderful poem, "Time & Tide". Entirely self published, Don's new edition will be a welcome addition to any ship bottler's library and will give many hours of satisfaction over the years.



Congratulations are also due to CHARLES HAND, Charleston, SC, whose article on building the SPRAY just appeared in the Jan./Feb. issue of Model Ship Builder. One of his miniatures, the familiar OLD IRONSIDES, is shown here. He writes to say he was pleased to see SIBAA did get good mention in this publication because he feels the article shows how much he has learned through the generosity of fellow members, and hopes due credit to all was noted. In return, he sends this tip on a simple "gripper-grabber".

Made from flat steel strips (about 3/16" wide by 1/8" thick) of an old pants creaser (the sort of thing you find at yard sales). He found it easiest to nip a section with a plier cutter, then one bend would break it. The ferrules on the ends of the creaser were pried



apart and then hammered around the new grabber. The two pieces were bent together at the gripper end by hammering them over in a vise. A slight downward "bow" in one of the pieces, near the center, keeps them tightly in the ferrules. He used pieces about 18" long, but the original pants creaser was about 34" long, so a longer one could be fashioned, with a little straightening of the strips. The gripper end can also be filed into shapes.

RALPH PRESTON, Winooski, VT, is in search of PACTRA enamels. In all the local hobby stores he finds them replaced by Testors. A search through Boston hobby shops turned up the same result. Does anyone know where these can be obtained?

oo

MICHAEL MORIARTY, Annapolis, MD, sends us the following tip:

Cutting Edge - I have discovered a nice alternative to chipping or breaking razor blades when making cutting tools for work inside the bottle. By CAREFULLY cutting open a Gillette Trac II Cartridge, you can extract two very sharp blades that can be cut to the desired shape and size with either a pair of tin snips or heavy scissors. This method provides the modeller with capability of cutting blades to the desired size and shape rather than relying on random chance and flying razor blade pieces all over the work bench and surrounding area.

WELCOME NEW MEMBERS

Viggo Andersen, 1941 Sydney Ave., Newman, CA 95360
William D. Bennett, 1237 Jamaica Road, Marco Island, FL 33937
Thomas J. Burke, Dunmore Road, Cloonfad, Ballyhaunis, Co. Mayo, EIRE
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Richard P. Chorba, RD #1, Box 141, Dalton, PA 18414
Gerald A. Dougherty, 10550 Western Ave., Sp. 3, Stanton, CA 90680
Sergio Fiorese, 30 Gloucester St., Apt. 1708, Toronto, M4Y 1L6 CANADA
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Frans Van Dijk, Buizerlaan 31, 3862 KE Nijkerk, HOLLAND
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Ronald G. Wilson, 2619 Maple Ave., Manhattan Beach, CA 90266

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Philip Keyes, 40 Pitkin St., Burlington, VT 05401
Rick Harder, 3010 Main St., Unit D, Morro Bay, CA 93442
Dr. Marrius Houchangia, Fritz-Reuter Weg 26, D-5860 Iserlohn-Letmathe,
WEST GERMANY
Louis Pandolfi, 2609 Bellmore Ave., Bellmore, NY 11710
David Smith, 8505 Crown Pl., Alexandria, VA 22308



A handsome barker-tine, the JAMES TUFT, by William Weiser, Alahambra, CA

Two models by Charles Hand, Charleston, SC. To the right is a "large" model by Charles' standards. South Carolina has odd laws, limiting the sale of alcohol to the little 50ml size, known as "nips". So if you have any spare good sized jugs around you may not need, you might think of passing one or two along to him.



What will you do Charles,
if you ever lose
lighter?